NPS Form 10-900
(Oct. 1990)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name: St. Stanislaus Bishop and Martyr Roman Catholic Church

other names/site number: St. Stanislaus Church

2. Location

street & number: 146 Irvine Turner Boulevard ☐ not for publication

city or town: Newark ☐ vicinity

state: New Jersey code: NJ county: Essex code: 013 zip code: 07103

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. ☐ See continuation sheet for additional comments.

Signature of certifying official/Title — Date: 2/2/07

Amy Cradic, Assistant Commissioner Natural & Historic Resources/DSHPO
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet for additional comments.

Signature of certifying official/Title — Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

	Signature of the Keeper	Date of Action
☐ entered in the National Register. ☐ See continuation sheet.		
☐ determined eligible for the National Register. ☐ See continuation sheet.		
☐ determined not eligible for the National Register.		
☐ removed from the National Register.		
☐ other, (explain:) _____		

St. Stanislaus Church
Name of Property

Essex County, New Jersey
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [X] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

RELIGION/religious facility: church

Current Functions
(Enter categories from instructions)

RELIGION/religious facility: church

7. Description

Architectural Classification
(Enter categories from instructions)

Gothic Revival

Materials
(Enter categories from instructions)

foundation Sandstone, brick
walls Brownstone
roof Copper
other Brick

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

St. Stanislaus Church
Name of Property

Essex County, New Jersey
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [X] **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] **B** Property is associated with the lives of persons significant in our past.
- [X] **C** Property embodies the distinctive characteristics of a type, period or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria considerations
(mark "x" in all the boxes that apply.)

Property is:

- [X] **A** owned by a religious institution or used for religious purposes.
- [ ] **B** removed from its original location.
- [ ] **C** a birthplace or grave.
- [ ] **D** a cemetery.
- [ ] **E** a reconstructed building, object or structure.
- [ ] **F** a commemorative property.
- [ ] **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

Ethnic heritage - European
Architecture

Period of Significance
1901-1955

Significant Dates
1901

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation
N/A

Architect/Builder
Louis H. Giele

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):
- [ ] preliminary determination of individual listing (36 CFR 67) has been requested
- [ ] previously listed in the National Register
- [ ] previously determined eligible by the National Register
- [ ] designated a National Historic Landmark
- [ ] recorded by Historic American Buildings Survey #
- [ ] recorded by Historic American Engineering Record #

Primary location of additional data
- [ ] State Historic Preservation Office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Name of repository:

St. Stanislaus Church
Name of Property

Essex County, New Jersey
County and State

10. Geographical Data

Acreage of property .50 acres

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	568305	4508881	3			
2				4			

☐ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Ulana D. Zakalak, Historic Preservation Consultant

organization Zakalak Associates date March 15, 2006

street & number 91 E. Front Street telephone (732) 212-8800

city or town Red Bank state New Jersey zip code 07701

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name St. Stanislaus Bishop and Martyr Roman Catholic Church

street & number 146 Irvine Turner Boulevard telephone (973) 642-7961

city or town Newark state NJ zip code 07103

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this from to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

Description

St. Stanislaus Bishop and Martyr Roman Catholic Church, located at 146 Irvine Turner Boulevard, in Newark, New Jersey, is a two-story, five-bay, hybrid basilica plan, Victorian Gothic-influenced church with a matching tower façade (Photo 1). Once located in a densely populated residential neighborhood, the church is now surrounded by new residential development on the east, vacant land on the north, the rectory on the south and the old St. Stanislaus School on the west. The church features a rock-faced brownstone exterior of a simple rectangular block topped by a pitched roof flanked by corner towers with hand-carved stone detailing, a copper sheathed steeple with matching corner tower spires, and a richly painted interior, with sculptured altars, mosaic icons and colorful frescoes. Elaborate stained glass windows from the Munich school of stained glass design illuminate the church interior. The church represents an architectural blend of western and eastern influences such as the central European-influenced matched tower façade, a modified basilica plan, repeated and coupled ogee arches, and elaborate combinations of applied interior ornament and statuary. Located in the Central Ward, west of the Central Business District, the building was financed and constructed by Polish immigrants in 1901.

The plan of the church is a modified basilica with a central nave flanked by aisles. A hint of transept arms is formed by the narthex in the eastern end of the church, and transept arms forming the main sacristy and the secondary sacristy flank the apse at the western end. The church plan is unusual in that it lacks the traditional clerestory illuminated by windows. In its place are solid walls decorated with frescoes depicting scenes from the New Testament as well as depictions of particular saints. This division of spaces within the plan is reflected in the church façade (eastern elevation), which is composed of a large central tower flanked by single bays, which extend from the nave, and end in corner towers (Photo 2). The rock-faced brownstone bays are articulated by projecting clasping buttresses of brownstone except for the central tower bay, which is delineated, by diagonal buttresses. The symmetrically-composed entrance façade consists of a central four-story steeple approached by a podium of six steps with no sidewalls. These steps stretch along the central bay of the building façade providing access to the paired entrance doors. Narrow, rectangular basement windows, two on each side of the steps, flank the stairs.

The main story is arcuated with two, evenly-spaced, ogee-arched entrances, and two attenuated ogee-arched windows on either side of the entrance bay. A common projecting sill that also forms the water table unites these side windows. A brownstone Gothic-arched surround with a moulded archivolt and contrasting polished granite columns frames each of the entrances. Each of the two arched entrance surrounds contains a carved brownstone cherub face (a motif which is repeated in the interior decoration of the church). The south diagonal buttress of the main entrance has a cornerstone with the date 1901 carved into it. Within each entrance is a pair of oak doors surmounted by stained glass lancet-shaped transoms. Each transom depicts a cross set in a stylized fleur-de-lys. Above the entrance doors is a grouping of four, narrow, ogee-arched stained glass windows (Photo 2). The brownstone walls flanking the central bay are blank above the first floor; however, the corner towers

are fenestrated by a single, ogee-arched stained glass window, topped by an ogee-arched louver. The clasping buttresses which delineate the bays step back at each floor level with a smooth brownstone cap and culminate in copper-clad, foliated pinnacles at the four corners of each of the towers. This same pattern is repeated in the central steeple (Photo 3). A cross crowns the steeple and the corner towers. The steeple contains four tiers topped by a copper-clad spire. The first tier is the main entrance to the church. The second tier is the set of four coupled, ogee-arched windows. The third tier is a pair of narrow ogee-arched windows. The fourth tier, which contains the belfry, is a single ogee-arched opening filled with a set of louvers. All of the windows have carved brownstone hood mouldings with foliated ornamentation at their termini. The standing seam copper clad roof is steeply pitched with blind triangular ventilators along both long sides of the church. The pitched roofline along the façade is ornamented with arcuated brick corbelling (Photo 1).

The brick sidewalls of the church are divided into six bays by matching brick buttresses (Photo 4). These step back once at the mid-level of the sidewalls and are capped by brownstone plates. This treatment is repeated at the top of the buttresses immediately below the simple wooden entablature. A small rectangular chapel projects from the westernmost bay of the north elevation. A similar projection on the south side provides an entrance directly into a narrow corridor leading to the sacristy in the southwest corner of the church or directly north into the side aisle. A brick chimney projects above the sacristy roof in the northwest section of the church. A single story, brick, square-shaped chancel at the rear of the church provides a narrow corridor behind the apse connecting the two sacristies.

A wrought iron fence surrounds the entire church. Small, well-maintained planted areas provide green space in an otherwise hard streetscape.

Interior

Vestibule

The vestibule (or narthex) provides a desirable transition space from the street to the nave of the church. The paired main entrances lead into the narthex, which is a narrow, rectangular space, divided into three equal bays by perpendicular plaster partitions with ogee-arched openings. Each bay corresponds with an internal entrance door into the sanctuary. At the north end of the narthex is a recently-installed restroom; the southern end contains a small room used as an open confessional. Narrow lancet-shaped, diamond-patterned stained glass windows illuminate both narthex ends. At the top of each window are stained glass fleur-de-lys patterns. The bottoms of the windows are finished with an extended wooden sill which angles downward creating a dramatic sweep at the base of each window. At either side of the main entrance doors are the narrow curved stairs leading to the choir loft. Between the doors is a giant wooden almost full-scale crucifix, which predates the present church (Photo 5).

The vestibule leads to an internal set of three doors leading into the nave. The center door is paired and the side aisle doors are a single width. The paneled wood doors as well as all of the woodwork in the narthex have been varnished. The walls of the narthex are painted plaster with an entablature-topped beaded board wainscot. The ceilings are vaulted and the floor is tiled.

The Nave

The center door leads into the nave of the church while the flanking doors lead into the side aisles. Upon entering the nave, the sweep of high arches carried by the faceted plaster columns on both sides leads the eye to the sanctuary and the elaborate high altar (Photo 6). The wide nave is lined by column-supported walls with fourteen decorated murals of New Testament scenes as well as depictions of specific saints' lives. The well-known Polish artist, Stanislaus Mieszcanski, painted these murals (Photos 14-15). Wooden pews flank the center passageway which leads to the high altar. Vault ribs polychromed with patterned motifs cross the ceiling of the nave.

Stylized Composite capitals decorated with fanciful bronzed acanthus leaves top the four plaster columns on each side. From these capitals spring ogee nave arches which support the nave with walls above and form the side aisles. Another series of arches, set on a perpendicular to the nave arches and ending at a decorative wall bracket, opposite the columns, form a series of rib vaults, which serve as the ceiling of the aisles. Within the aisles, the walls are decorated by stained glass windows and elaborate bas-relief panels depicting the Stations of the Cross (Photo 7).

There are five stained glass windows in each aisle. Each is a patterned glass window with an elaborate center medallion, a decorative top and ornamental ventilator panel at the base. On the south side of the church are the following windows, listed from east to west: Polish crest; chalice with host; Holy Spirit; Sacred Heart of Mary; and the Blessed Virgin Mary in profile. On the north side of the church are the following windows, listed from west to east: Jesus Christ gazing upwards; Jesus Christ with Sacred Heart; a crane feeding its young in a nest; the Pascal lamb; and the Polish crest. The two Polish crest windows are composed of a medallion containing a shield surmounted by a crown. Below the shield is the inscription, "Boze zbaw Polski," which means God save Poland. The three panels of the shield contain a Polish eagle, a soldier on horseback, an angel, around a central panel depicting Our Lady of Czestochowa.

Each stained glass window is set into and framed with an ogee arch with an ornately moulded wooden architrave. The window sills are very deep and constructed of an oak sill set on an approximately 45-degree angle sweeping downward away from the window. The lowest section of the window consists of a ventilator or pivoting panel. In the middle of the window is an ornate medallion executed in brilliant colored glass. The uppermost panel, the top of the lancet, is filled with equally bright colored glass in a foliate motif. The background of the medallion is composed of diamond-shaped panes of clear and very light colored opaque glass.

Between each of the windows is a panel from the Stations of the Cross. These are elaborate three-dimensional, bas-relief panels set in a Gothic-influenced frame with a pitched roof topped by a crucifix. The roof is supported by small colonettes which support an internal lancet arch above the actual picture. Paired scrolled brackets support the base of each panel. A decorative panel explaining the title of each Station is located between the brackets. Each Station is numbered with a Roman numeral at the gable apex of the bas-relief. The Stations of the Cross begin on the south side of the church and extend from east to west. They continue in an easterly direction on the north side.

Additional aisle decoration includes painted rib vault fields trimmed in patterned banding, and gilded bosses at the rib intersections. The background walls are painted a dove gray.

At the crossing of the nave with the transept, the ceiling is a large rib vault ornamented with decorative gilding and polychromed banding. At the downward points of the vault sides are stylized heraldic shields. From this point the sanctuary proceeds to the west, and the side altars form the western termini of the aisles at the transept arms.

The Sanctuary

Upon crossing the transept, one enters into the sanctuary. The sanctuary is further divided from the transept by being elevated on a two-step platform. A solid wooden communion rail with quatrefoil panels and a gate at the central aisle originally delineated it from the nave. The communion rail was removed as part of the requirements of the Second Vatican Council. A small, modern altar (not original but placed in the 1960s) facing the congregation is placed at the front of the sanctuary podium. At the rear of the podium, on top of another set of steps, is the elaborate, multi-tiered, and multi-bay, high altar of Saint Stanislaus Bishop and Martyr. The semi-circular apse, which forms the sanctuary, is simply decorated with a center painting flanked by lancet-arched stained glass windows, and two end paintings. The two stained glass windows of the sanctuary are the most elaborate in the church. On the south is St. Stanislaus raising a man from the dead, and on the north is St. Joseph with the infant Jesus. Both windows are products of the Munich school of stained glass design and feature the elaborate gold and white canopies typical of these German windows. These motifs are repeated in the ventilator panels.

Entrances on either side of the altar lead to sacristies on the north and south of the apse. A narrow passageway behind the altar connects the two service areas and allows a church worker to pass behind the altar unseen n during a service. The sacristies have pressed tin ceilings, wooden cabinets and closets, and two-over-two, lancet-arched, wood double hung windows.

The high altar in an approximately three-story, five-bay, masonry, plaster and wood structure (Photo 9). The first tier consists of a marble altar with three rectangular bas-relief panels, each containing the face of a cherub. Immediately above the central panel of the main altar is the centered, solid gold,

Holy Tabernacle set into the base of an elaborate Gothic-influenced baldachin. The baldachin is flanked by the second tier of the altar, consisting of a series of three narrow steps, the third step being the support for the series of niches. The third tier of the altar consists of statues and candles set into nine roofed and columned Gothic niches ornamented with attenuated crockets. Large Gothic pinnacles surmount the largest center and end niches. The two intermediate-sized niches have steeply peaked roofs with ogee-arched niches, and the four smallest niches have pitched openings containing candles. The center niche contains a simple cross. The niche to the north contains the statue of St. Stanislaus while the niche on the south contains the statue of St. Jadwiga (Hedwig), Princess of Silesia. The end niche on the north contains the Blessed Virgin Mary statue, and the end niche on the south contains a statue of Jesus Christ. Life-size angel candelabra flank the altar.

An especially prominent element of the sanctuary if the elaborately-carved wooden pulpit set on a decorative compound pier (Photo 12). The pulpit is octagonal with a circular staircase leading up to the speaking platform. The walls pulpit walls are paneled with decorative ogee arches. Unfortunately, the canopy and baldachin of pulpit were lost in the changes of the 1960s.

The Transept Arms

The transept arms contain the side altars and the side chapels. The side chapels are parallel to the main altar and immediately flank the sanctuary. On the south side is the chapel of the Blessed Virgin Mary (Photo 11). On the north side is the chapel of St. Joseph (Photo 10) holding the infant Jesus (although this is not the original statue – traditionally, this statue would have been of Jesus Christ manifesting his Sacred Heart). Both altars within the side chapels reflect the architecture of the main altar. A ground level altar is surmounted by stepped tiers of marble and plaster bas-relief panels. A centered niche holds the Holy Tabernacle. Above this altar is a three-bay structure of an ogee-arched pinnacle-topped large niche flanked by smaller, similar niches. The Gothic baldachin of the center niche matches that of the main altar. At the end of the transept arms are side altars, set on a perpendicular to the main altar. On the north side of the church is an altar set inside a lancet-shaped opening dedicated to Our Lady of Czestochowa (Photo 10). On the south side of the church, instead of a side altar, there is an entrance to the hallway leading to the outside door. However, there is a dedication to the martyr, St. Maximilian Kolbe, of the Conventual Franciscan Friars.

The Choir Loft

At the rear of the nave is the choir loft. The loft is filled with the pipes of the original Radzewicz organ, built in Millburn, New Jersey. At the center of the loft is a large Gothic arch enclosing most of the organ pipes flanked by smaller ogee arches containing the entrances to the choir. A paneled wooden balustrade with a central projection and decorated with an ogee-arched arcade frames the choir loft. Underneath the choir loft, tucked into the rear corners of the church are two, very elaborate, three-bay, carved oak confessionals topped by Gothic spires (Photo 8).

The Stained Glass Windows

An outstanding feature of St. Stanislaus Bishop and Martyr Church is its stained glass windows, in particular the two apse windows, which are magnificent examples of Munich School windows (Photo 9). Although it is unknown which studio produced the windows, they are typical of early twentieth-century imported from Germany and found in Catholic churches in the New York metropolitan area. The windows are characterized by distinct details practiced by the artists of the Munich School: the figures are highly realistic, painted in a German Baroque style on antique glass utilizing the traditional "trace and matte" technique of glass painting, and the figures are set in realistic scenes framed by elaborate white and gold columns and canopies. The remaining major windows of the side aisles are patterned stained glass windows with medallions rather than pictorials (Photo 13). Although the medallions utilize the same colors as the pictorial windows, it seems that they may have been manufactured by a different studio than the apse windows. None of the windows is signed.

Site

St. Stanislaus Bishop and Martyr Church occupies Block 2551, Lot 8 in the City of Newark, Essex County, New Jersey.

Statement of Significance

St. Stanislaus Bishop and Martyr Roman Catholic Church has had a long and historic association with the Polish immigrant community in central Newark. Since its construction in 1901, the church has been the gathering spot and focus for the large Polish community of the Central Ward, as well as surrounding neighborhoods. It is the founding and oldest Polish church in Newark, and the second oldest Polish church in New Jersey and in the Newark Archdiocese after St. Anthony of Padua in Jersey City, New Jersey. The church is also eligible under Criterion C as an architecturally important religious edifice in the City of Newark. It is a colorful mixture of western and eastern design influences and has retained some degree of its ethnic art and symbolism. In both design and workmanship, St. Stanislaus Bishop and Martyr Church is indicative of the high quality of turn-of-the-twentieth century church architecture built in Newark.

Historical Background and Significance

The earliest Polish immigrants settled in the City of Newark around 1880. For these newcomers, the majority of whom did not speak English, life centered on the Church. Here they gathered to worship, to heed lectures and missions on church-related subjects, to enjoy church choirs, educate their children in the ways of the homeland, and socialize with members of their own ethnic group. To this day, St. Stanislaus Bishop and Martyr church continues to provide the Polish diaspora of northern New Jersey with the same services provided to its earliest members. The Church provides Polish language religious services, a Polish language school, and is the site of important ethnic gatherings and social events.

The establishment of St. Stanislaus Bishop and Martyr Roman Catholic church followed the general religious trend prevalent in Newark at the end of the nineteenth century. Churches sprang up on an average of one for each new 1,000 residents until the eve of the Civil War. Churches followed the spreading populace from downtown into the "Down Neck" area, westward to the hill country, and northward to the Mount Pleasant area. Established churches first sent out missions or encouraged local congregations to meet anywhere. Nearly all denominations present in Newark were involved and most followed the same pattern of finding or building a frame mission church before building a church of stone or brick (Cunningham 1966: 132).

As Roman Catholics from Eastern Europe began to immigrate in large numbers at the end of the nineteenth century, churches were established to meet their needs. Polish immigrants clustered near the eastern end of South Orange Avenue. Here they founded St. Stanislaus Bishop and Martyr Church in 1889. Lithuanians in the Ironbound section founded the Sacred Heart of Jesus in 1894, and Holy Trinity in 1902. Slovaks organized St. Stephen's Church in 1902, and Hungarians established the Church of the Assumption in 1911, buying the former Free Methodist Church as their sanctuary (Cunningham 1966: 208).

The Newark settlement of Polish immigrants ranks as one of the oldest immigrant settlements in the state of New Jersey, beginning around 1880. Early religious services were help at St. Mary's Church on High and William Streets. In the spring of 1888, local Polish residents gathered at a meeting to discuss the founding of their own church. Various committees were formed and fund- raising begun. A committee presented itself to Newark Bishop Wigger, who agreed to help in the founding of the new parish. Weekly meetings were held, a census taken, pledges made, and accounts set up. Social committees and clubs raised funds through picnics and theatrical presentations. In 1889, four lots were purchased at South Orange Avenue and Richmond Street, and shortly after, sold for a profit. This enabled the committee to purchase a small wooden Baptist church on Belmont Avenue (now Irvine Turner Boulevard), which would become the present site of St. Stanislaus Church. St. Stanislaus Church was officially incorporated on January 6, 1890. The blessing of the new church occurred on September 28, 1890 under the direction of the first pastor, Rev. John Machnikowski (1889-1891).

After a series of lackluster leaders, the Rev. Vitus Masnicki, a young and energetic priest, was appointed as pastor in the spring of 1896. Although the church was already in existence for six years, it had accumulated debt and the physical plant was neglected. Rev. Masnicki set to work, raising considerable funds, paying off existing debt, and purchasing three neighborhood lots on Livingston Street. In 1899, Masnicki built a parochial school and a hall for meeting and social affairs, as well as a convent for the Felician Sisters who came to teach in the school in 1898.

As the church membership grew and the small building became crowded, it was determined that a new, larger church was necessary. On April 15, 1901, a loan was acquired to purchase property at 146 Belmont Avenue. Rev. Masnicki set to building a new church.

In 1908 Rev. Masnicki saw the need for another Polish church in the rapidly growing area of Down Neck (Ironbound). Masnicki purchased land on Tyler Street (now Pulaski Street) for which the newly formed congregation of St. Casimir agreed to pay $6,694.00. St. Stanislaus would only accept $5,000. St. Casimir's was the first Polish church to be founded from St. Stanislaus, an honor that was to be followed by other Polish churches, establishing St. Stanislaus as the mother church of other Polish churches in the outlying areas.

Masnicki remained pastor until 1908 when he was assigned to St. Adalbert's Church in Elizabeth, New Jersey. The new pastor of St. Stanislaus was Rev. Erasmus Ansion, who, in March 1909, was killed by an assassin. Rev. Francis Rolinski, who led the parish for twenty years, succeeded Rev. Ansion. He was a popular pastor and succeeded in building a new addition onto the school.

In the fall of 1928, Rev. Joseph Olszewski was appointed pastor. Rev. Olszewski led a campaign of renovations to the entire physical plant of the church, including the church, rectory, convent and school. In preparations for the 1939 Golden Jubilee, the Radzewicz Organ Company of Millburn installed a new organ. Rev. Adalbert Kiczek, who started on July16, 1958, followed Rev. Olszewski. Rev. Kiczek struggled to keep the parish going as members began the exodus out of Newark into the suburbs. He

parishioners back to the church with the restoration of the church itself and by emphasizing the Polish traditions of the past.

Today, Fr. Chrusciel leads a stable congregation and a campaign for restoration. The murals and frescoes are being repaired and the stained glass windows will be re-leaded. St. Stanislaus Church continues to be a beacon and haven for Polish immigrants and families. Well-preserved and carefully maintained, the church continues to serve its community in the same capacity today, as when it was first founded.

Architect: Louis H. Giele

Architect Louis H. Giele was responsible for the design of St. Stanislaus Bishop and Martyr Roman Catholic Church (*Real Estate Record and Guide*, April 24, 1901). Born in Hanover, Germany, Giele immigrated to the United States in his early twenties and immediately began practicing his profession. He resided and practice in Jersey City for over 50 years. He designed many Catholic churches and institutional buildings, the most notable being St. Charles Borromeo in Brooklyn, New York; St. Adalbert's Church in Philadelphia, Pennsylvania; Assisium Institute in New York, and Sacred Heart Hospital in Allentown, Pennsylvania. Locally, Giele designed St. Anne's Church on Kennedy Boulevard in Jersey City, as well as St. Anthony of Padua Church, school and convent also in Jersey City. Giele died on October 4, 1932 (*American Art Annual*: 1932).

increased religious devotions and activities, and carried on further renovation campaigns, including a parking lot for the church and auditorium renovations. Kiczek built up the various social and religious clubs at the church to keep the faithful interested in the inner city church. Along with other parishioners, he contributed money towards the building of the new "Sokolnia" or Polish hall on 20th Street.

Rev. Kiczek was pastor of St. Stanislaus for 16 years, and was a witness to the most tumultuous changes which occurred in the life of the church and the City of Newark. In Newark, as a result of post-war suburban migration, the white population plummeted to approximately 158,000 in 1967 from 363,000 in 1950 and 266,000 in 1960. Correspondingly, the black population of Newark rose from 70,000 in 1950 to 125,000 in 1960 and an estimated 220,000 in 1967. By 1967, a majority of Newark residents (55%) were African-American. Demographic changes at the city level were reflected in particular neighborhoods, namely the Central Ward, formerly home to a sizable concentration of immigrant and second generation Jews. Abandoning their homes and synagogues, these Jews, along with some Poles and Italians, fled for the suburbs of nearby South Orange, West Orange, and Livingston. By the time of the riot, the Central Ward was a predominantly black neighborhood (Herman, Newark Riots 1967).

St. Stanislaus is in the heart of the Central Ward and was next to the epicenter of the racial unrest, which occurred in the summer of 1967. The period of July 13 to July 17, 1967 has become the cognitive low-point in the history of Newark, and the Fourth Precinct Police Station, at 17th Avenue and Livingston Street, the beginning point and geographical center of these riots. This police station is less than 100 feet from the church and on the same block. The church was also across the street from the Hayes Homes, a twelve-story, public housing project, from which rocks were initially thrown on the police station. The riots resulted in 23 deaths and over 10 million dollars in property damage. The riots left more than the built environment in ruins; psychological, political, economic, social, and cultural processes and institutions were so irreparably 'altered' that they too were also left as ruins. Somehow St. Stanislaus survived this intense period of physical and emotional distress. In a memorial book published by Fr. Kiczek, he stated: "The ravages of time have painfully touched the district of Belmont Avenue. Many Polish families moved to better districts. Some abandoned the parish. Others remained faithful to her. Bad times have arrived but the Polish spirit remains through the faithful ones who still dedicated themselves to their beloved parish" (100th Anniversary 1989: n.p.).

In February 1964, Rev. Thaddeus Zaorski was assigned to the parish and remained for four years; Rev. Joseph Domozych replaced him. Due to illness, Fr. Domozych was incapacitated and the Rev. Robert Jacunski served as active administrator. In 1974, Rev. Theodore Czermak succeeded as administrator before being made pastor in 1977. He remained at St. Stanislaus until 1983. The parish was almost disbanded at this time, due to a lack of parishioners and inertia. Even the physical plant was in need of attention. In February 1983, Fr. Bogumil Chrusciel was appointed as administrator and immediately began working on both the spiritual and physical sides of the church. He spearheaded activities to renovate the church and the various religious organizations as well as the spiritual life of the church. Several months later, Fr. Chrusciel was named the pastor of the church. He began attracting old

9. Major Bibliographic References

"Architect's Dog Attacks Police as Master Dies." The Jersey Journal. October 4, 1932.

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Cunningham, John T. Newark. Newark: New Jersey Historical Society: 1966.

"Giele, Louis H." *American Art Annual.* XXIX: 1932.

Herman, Max. Newark Riots 1967. Rutgers University, Newark, NJ. www.67riots.newark.edu.

St. Stanislaus Church. Real Estate Record and Guide. New York, New York. April 24, 1901.

10. Geographical Data

Verbal Boundary Description

St. Stanislaus Bishop and Martyr Church occupies Block 2251, Lot 30, City of Newark Tax Map. It is located at 146 Irvine Turner Boulevard in the Central Ward.

Boundary Justification

The nominated property includes only the parcel on which the church is located.

Photographs

The following information is the same for all the photographs listed:

1) Name of property: St. Stanislaus Bishop and Martyr R.C. Church
2) City and state: Newark, New Jersey
3) Photo by: Gerry Weinstein
4) Photo taken: January 10, 2006
5) Location of negative: Zakalak Associates
91 E. Front Street
Red Bank, NJ 07701
6) & 7) Descriptions of views indicating direction of camera:

Photo 1 of 15: Irvine Turner Boulevard elevation. View looking northwest.
Photo 2 of 15: Irvine Turner Boulevard elevation. View looking northwest.
Photo 3 of 15: South elevation. View looking northeast.
Photo 4 of 15: North elevation. View looking southwest.
Photo 5 of 15: Narthex (vestibule). View looking north.
Photo 6 of 15: Nave (from choir). View looking west.
Photo 7 of 15: Nave. View looking west.
Photo 8 of 15: Nave and choir loft. View looking east.
Photo 9 of 15: Sanctuary, high altar. View looking west.
Photo 10 of 15: North aisle. St. Joseph altar. View looking northwest.
Photo 11 of 15: South aisle. Blessed Virgin Mary side altar. View looking west.
Photo 12 of 15: Pulpit. View looking southwest.
Photo 13 of 15: Stained glass window in south aisle. View looking south.
Photo 14 of 15: St. Cecilia mural. View looking north.
Photo 15 of 15: Guardian angel mural. View looking south.

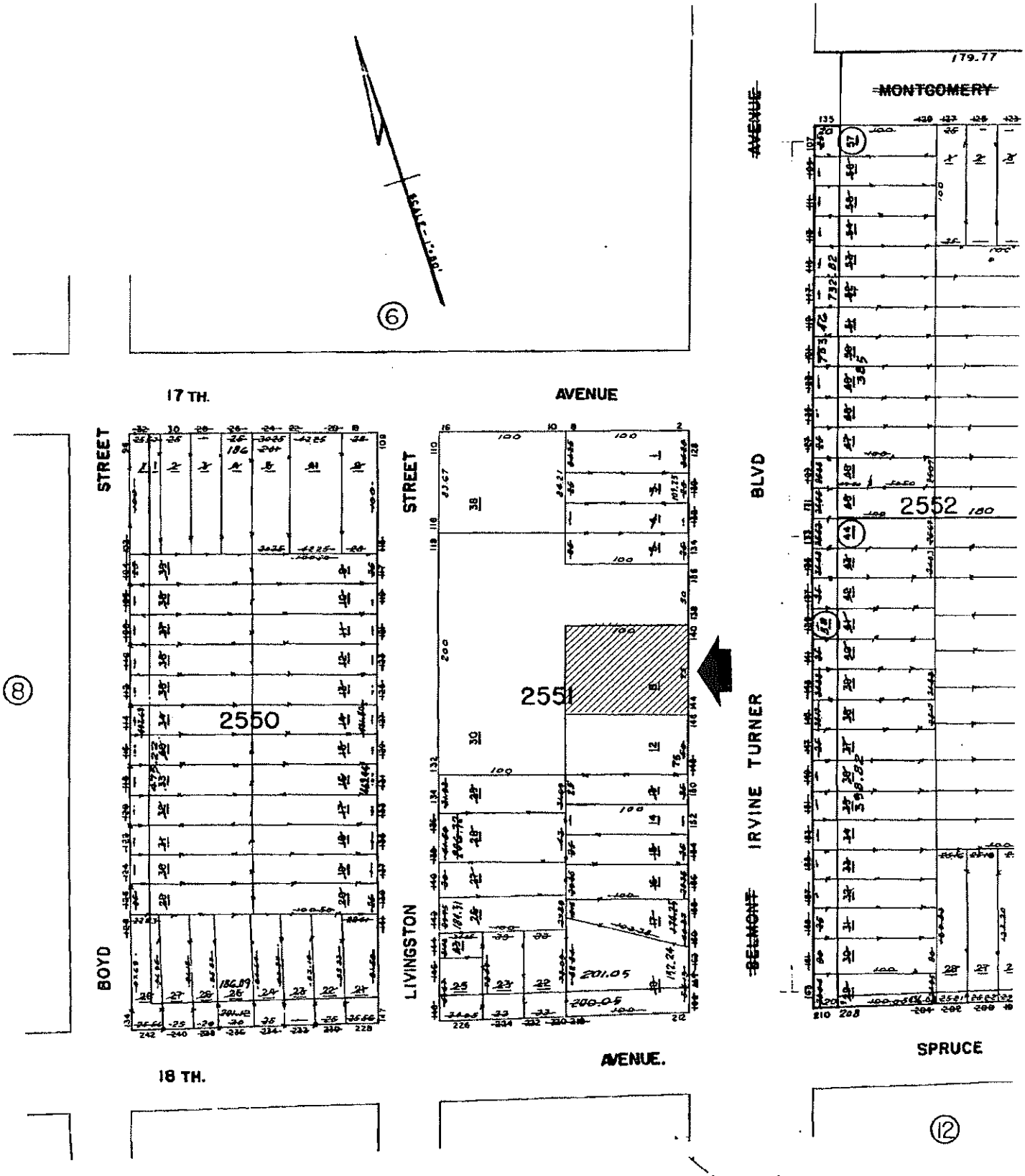


Fig. 1. St. Stanislaus Bishop and Martyr RC Church, Newark, NJ. Newark Tax Map, Block 2551, Lot 8.

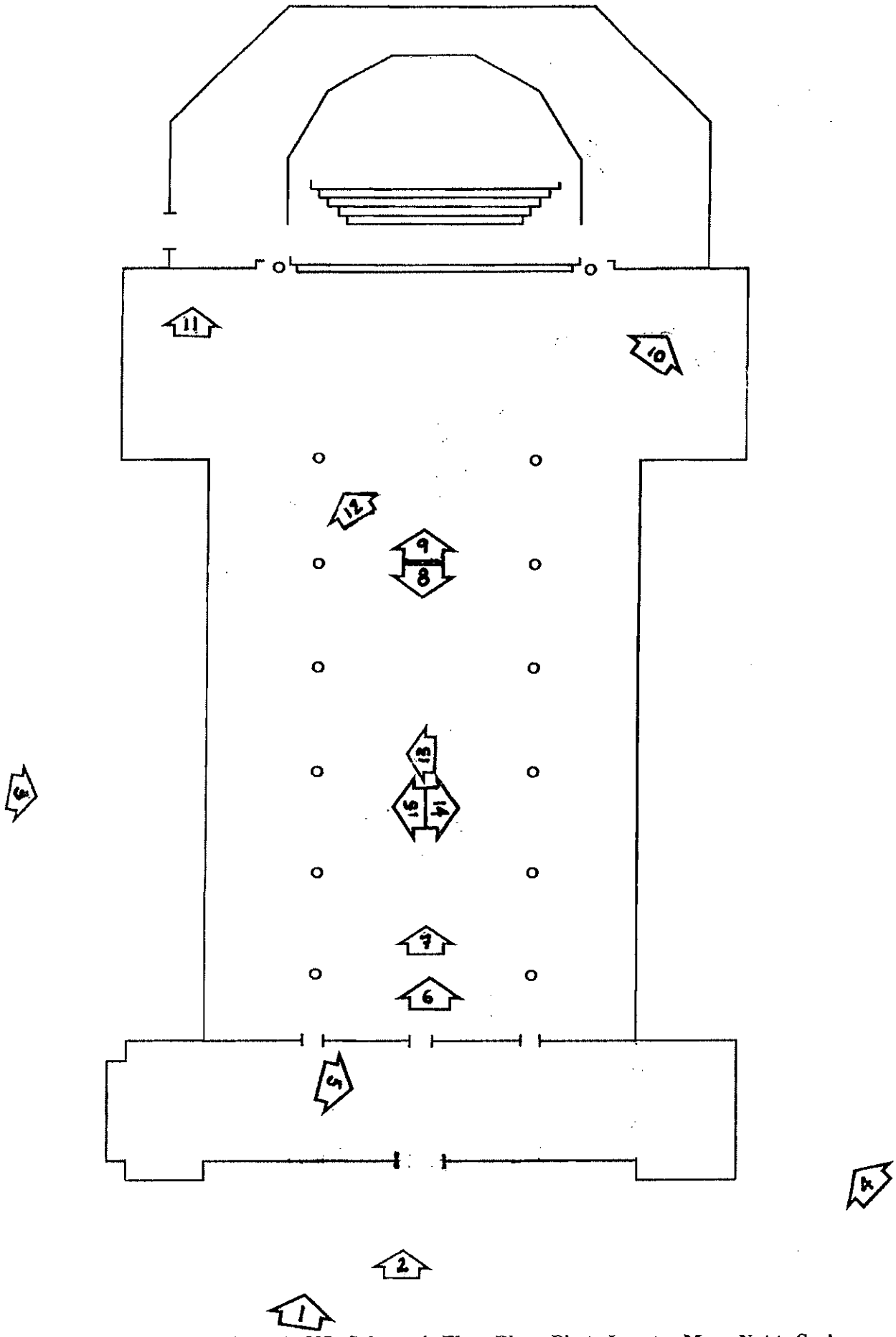


Fig. 2. St. Stanislaus Church, Newark, NJ. Schematic Floor Plan. Photo Locator Map. Not to Scale.

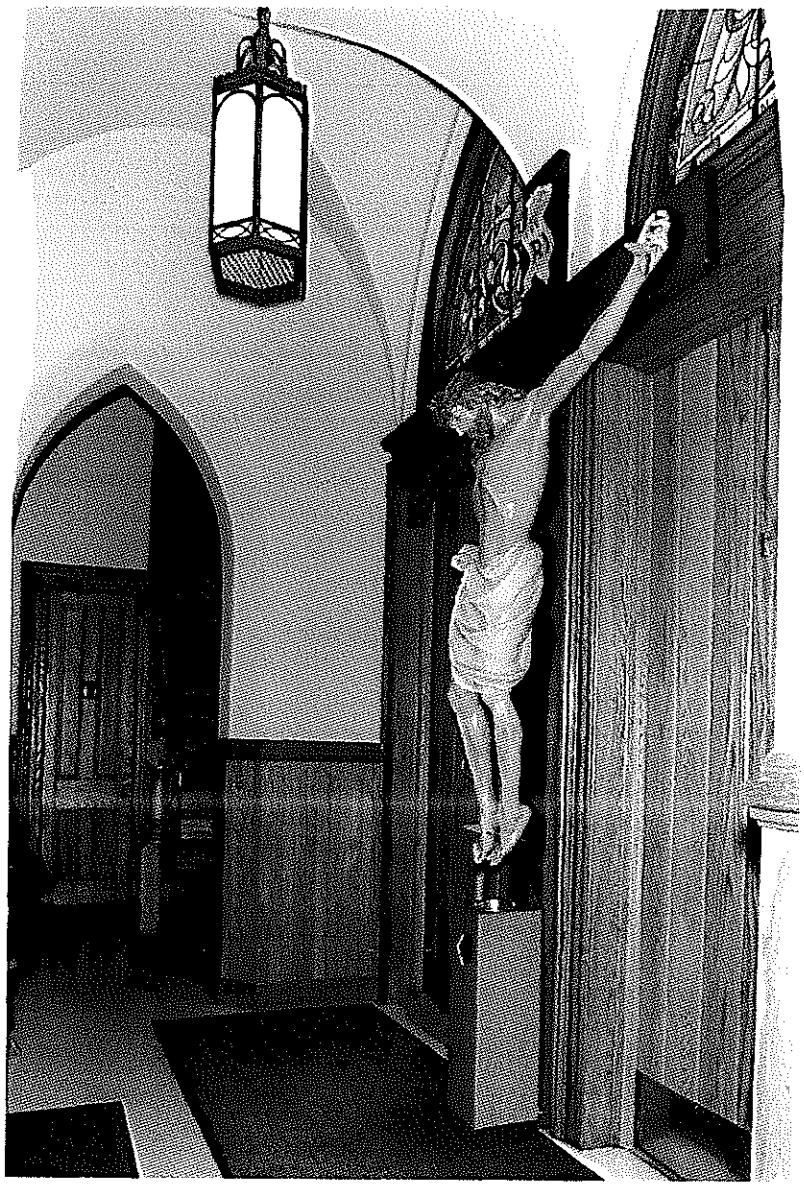


PHOTO 5 OF 15. ST. STANISLAUS CHURCH. NEWARK. ESSEX COUNTY, NJ

PHOTO 6 OF 15. ST. STANISLAUS CHURCH. NEWARK, ESSEX COUNTY, NJ

PHOTO 8 OF 15. ST. STANISLAUS CHURCH. NEWARK, ESSEX COUNTY, NJ

PHOTO 7 OF 15. ST. STANISLAUS CHURCH. NEWARK, ESSEX COUNTY, NJ

PHOTO 13 OF 15. ST. STANISLAUS CHURCH. NEWARK, ESSEX COUNTY, NJ

PHOTO 14 OF 15. ST. STANISLAUS CHURCH. NEWARK, ESSEX COUNTY, NJ

PHOTO 11 OF 15. ST. STANISLAUS CHURCH, NEWARK, ESSEX COUNTY, NJ

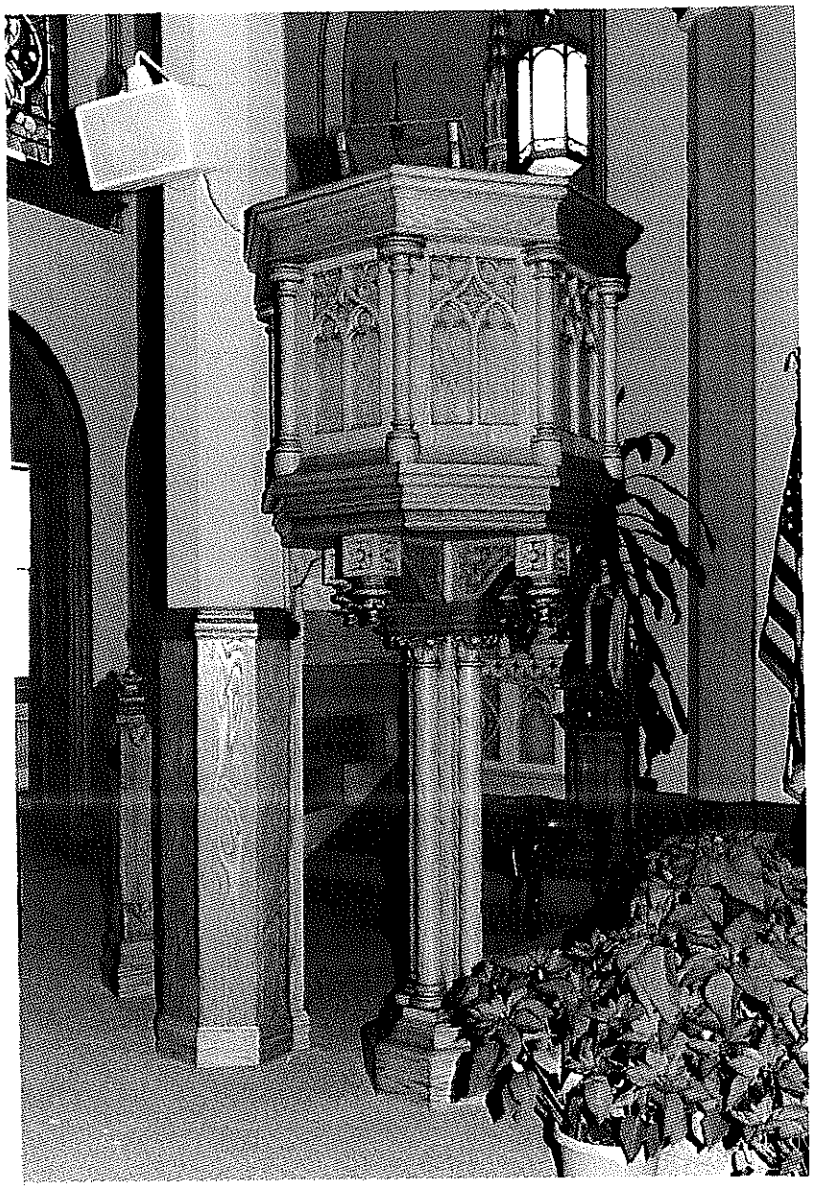


PHOTO 12 OF 15. ST. STANISLAUS CHURCH, NEWARK, ESSEX COUNTY, NJ

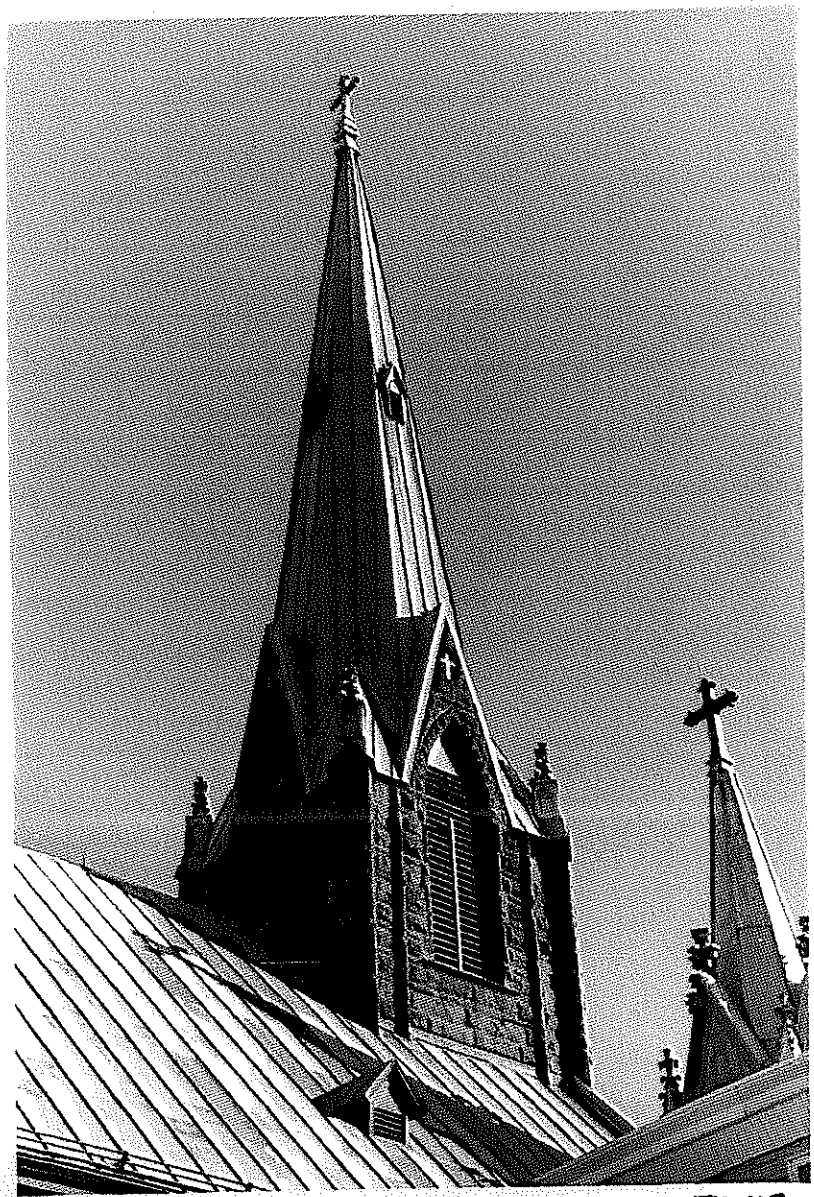


PHOTO 3 OF 15. ST. STANISLAUS CHURCH. NEWARK, ESSEX COUNTY, NJ

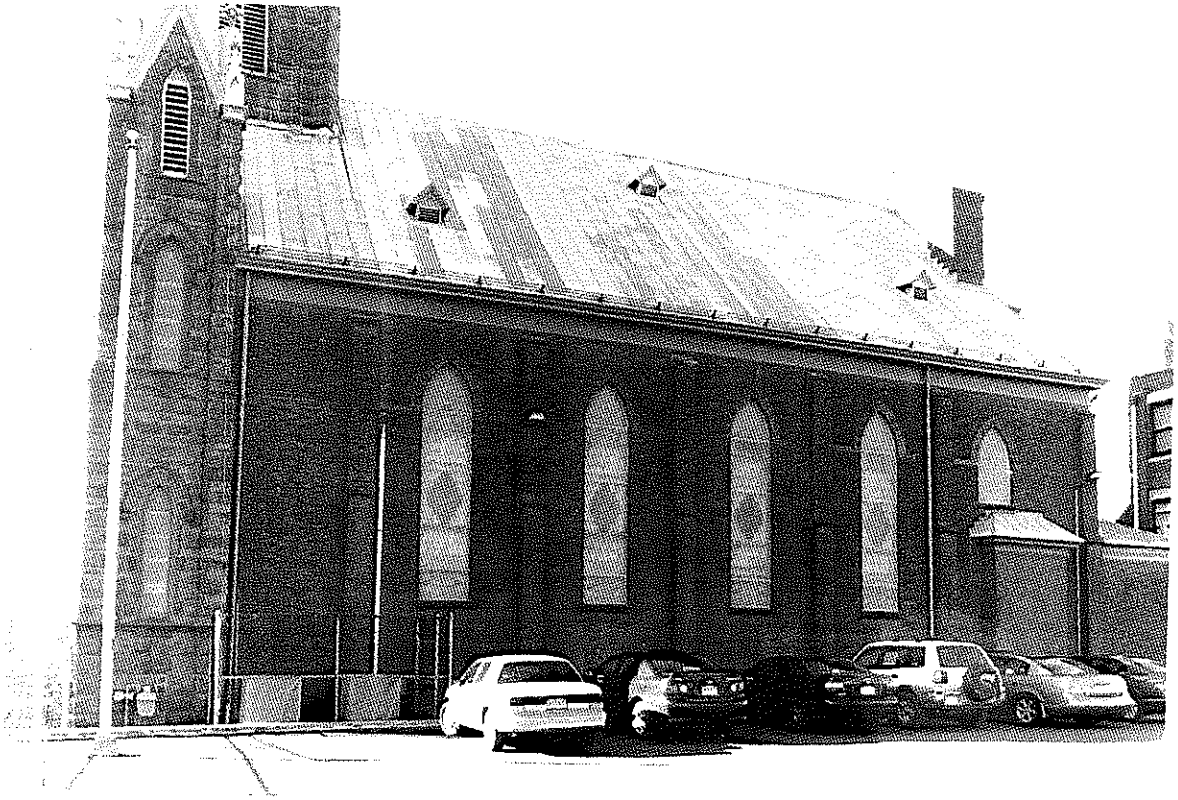


PHOTO 4 OF 15. ST. STANISLAUS CHURCH. NEWARK. ESSEX COUNTY, NJ

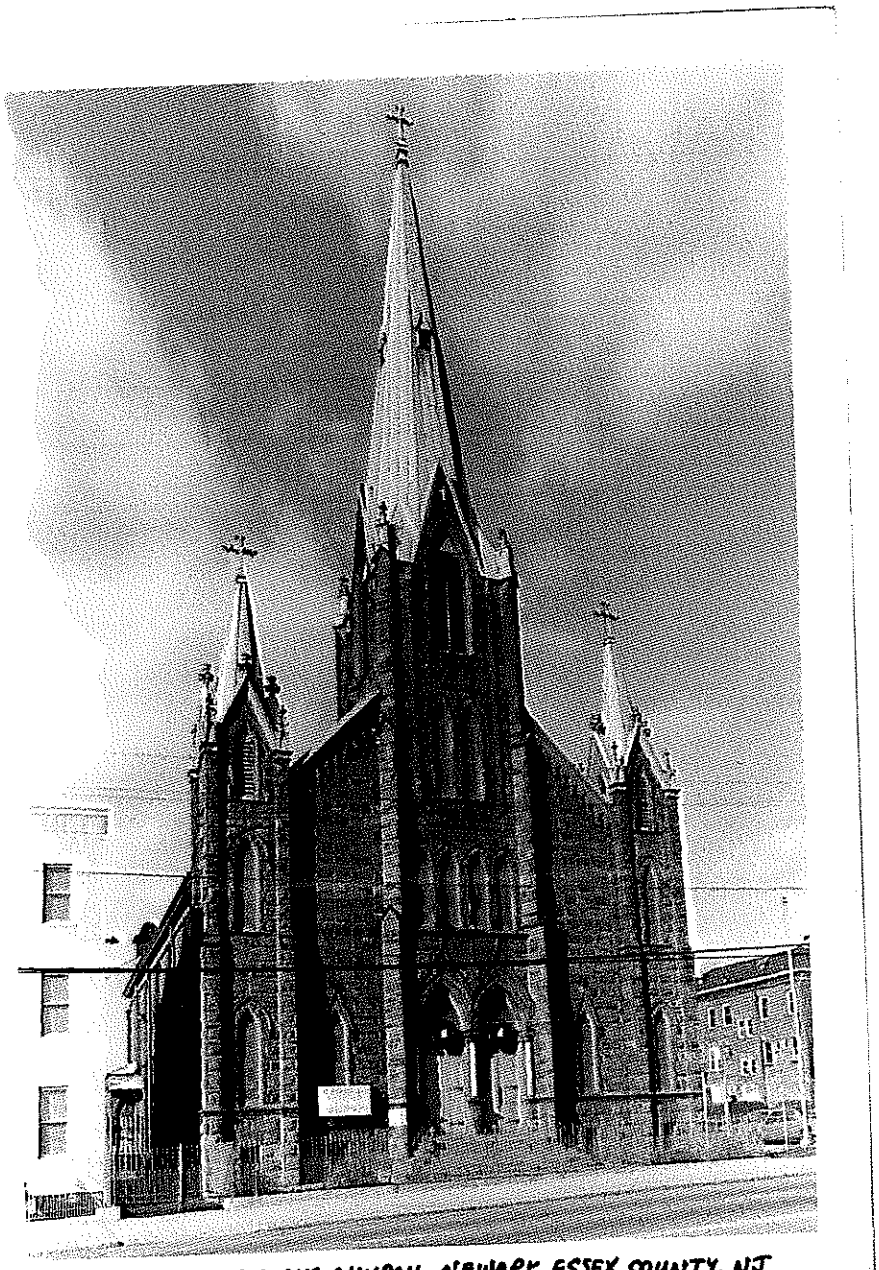
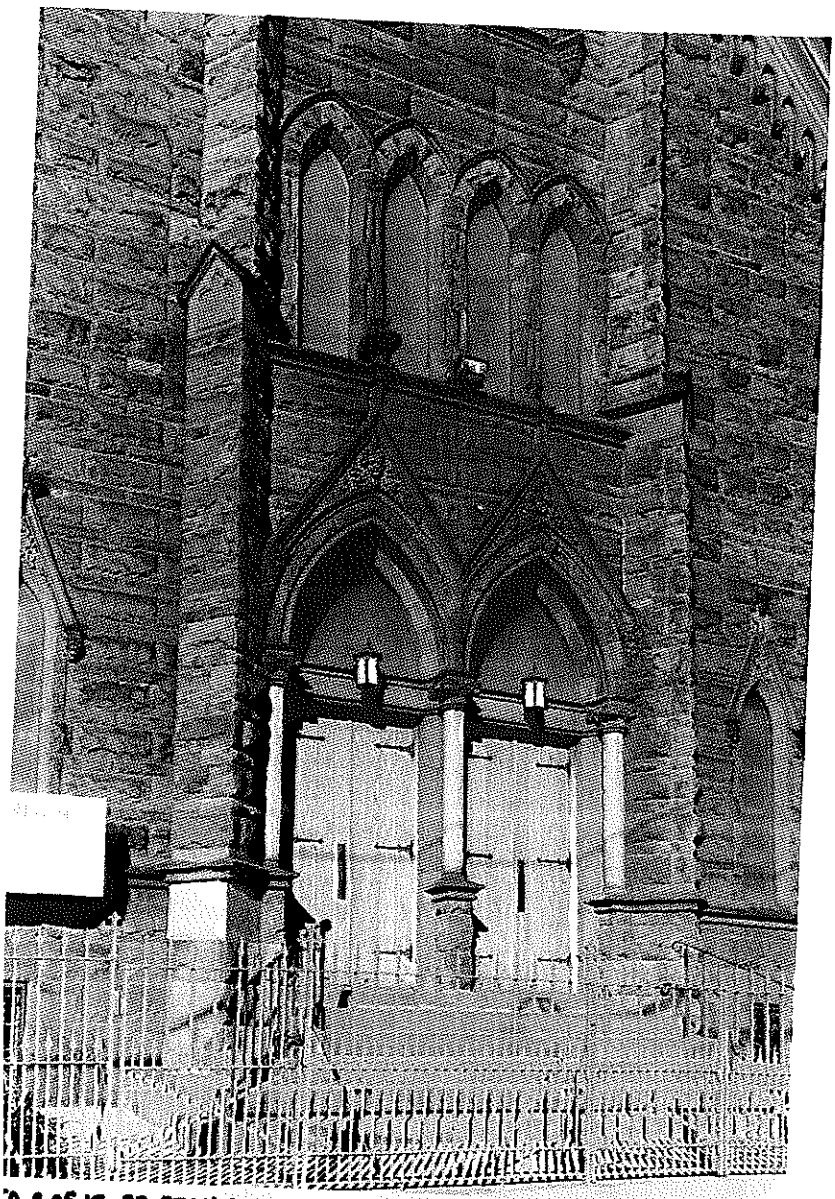


PHOTO 1 OF 15. ST. STANISLAUS CHURCH. NEWARK, ESSEX COUNTY, NJ



'0 2 OF 15. ST. STANISLAUS CHURCH. NEWARK. ESSEX COUNTY, NJ

PHOTO 9 OF 15. ST. STANISLAUS CHURCH. NEWARK, ESSEX COUNTY, NJ

PHOTO 10 OF 15. ST. STANISLAUS CHURCH. NEWARK, ESSEX COUNTY, NJ

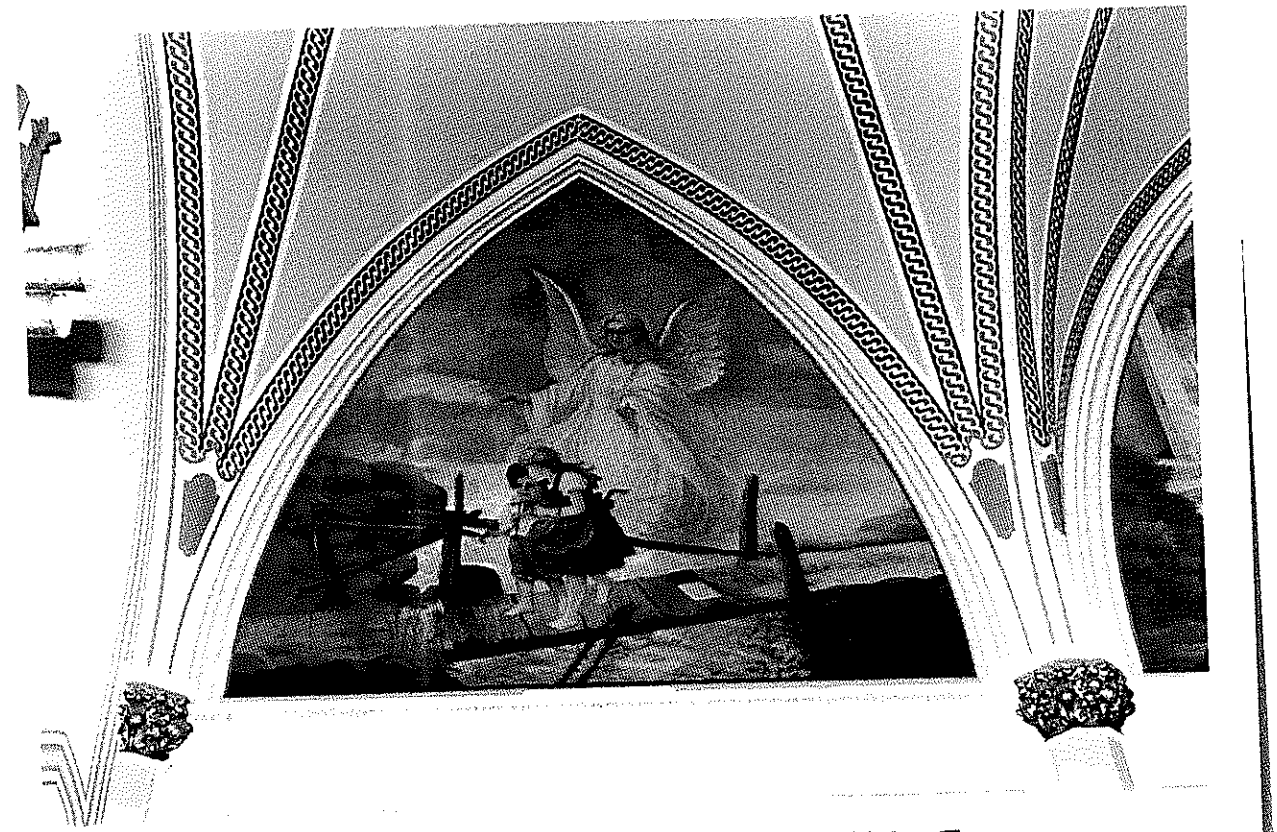


PHOTO 15 OF 15. ST. STANISLAUS CHURCH. NEWARK, ESSEX COUNTY, NJ